

## Iron County Register.

By ELLI D. ASKE.

IRONTON, MISSOURI.

### AUNT CINDY'S RECIPE.

The Old Cook Teaches a Girl Visitor How to Make Sweet Potato Pie.

A Washington girl was recently visiting in Lincoln, Va., and while there was greatly impressed with the perfection of the sweet potato pie, that old Aunt Cindy, the cook, used to send up for the delectation of the company. Such richness, such sweetness, such flakiness of crust, such delicate and delicious blending of flavors were never before attained by mortal hand. So, armed with pencil and notebook, in true cooking school style, and fortified by permission of her hostess, she ventured into the kitchen to learn the sweet secret.

"Come in, honey, come in, make yourself welcome," said Aunt Cindy, affably, when her visitor modestly presented herself at the kitchen door. It is needless to say that Aunt Cindy was a relic of antebellum days, and valued accordingly.

"I want to get your recipe for sweet potato pies, auntie," seating herself on the chair Aunt Cindy had hospitably wiped with her apron.

"Law, chile, I des cooks out o' my haid; I don't go by no writin'," replied the old woman.

"Certainly, but your proportions must always be the same or your results would vary," the Washington girl was a cooking school graduate with "one cup" of this, "two cups" of that and "three cups" of the other fresh in her mind. "Let's begin with the eggs," she continued, observing the old woman's puzzled face. "How many eggs do you use?"

"Well, yo' know how aigs is, honey," replied Aunt Cindy, judiciously; "some's big an' some's little; sometimes dey's skeere, an' sometimes dey ain't. I des puts in de aigs 'cordin' to de size ob 'em an' how many I des got."

"How many sweet potatoes do you use?" asked her questioner, somewhat bewildered.

"Dat's 'cordin' to de size ob de fambly, ob co'se," said the old woman.

"When we all got company, as we mos' in generally has, I uses mo', an' when dey ain't nobody but des we all, hit don't take so many."

"How much butter?"

"Right smart o' butter," responded Aunt Cindy, emphatically, evidently thinking she was accurate at last.

"Ain't nothin' good widout butter, an' I always puts in er plenty."

"How about sugar?" questioned the young woman.

"Sugar to tas', honey; sugar to tas'."

Some folks likes 'em sweeter'n others; we all likes ours tolerbul sweet."

"What else do you put in?" was asked before the book was closed in despair.

"Oh, des whatev'er's handy," answered the old woman. "Sometimes I puts in er little cream, but yo' don't haf to do dat; des 'cordin' to wedder you's got any er not; an' er pinch o' spice an' er few drops o' perilla an' er dash o' brandy, ef Miss Jimmie's got any settin' around. De brandy's de bes', but dey ain't no spechul rule 'bout nothin'."

"I am very much obliged to you, auntie," said the Washington girl, politely, if insincerely, as she gathered up her book and pencil and left the kitchen.

But Aunt Cindy was not to be deceived. "Pears like folks dese days can't understan' nothin' yo' tells 'em," she remarked when the young woman was out of hearing. "Fo' de war when I wuz er chile—" But as Aunt Cindy turned toward the stove, says the Washington Star, her reminiscences were lost in a cloud of fragrant steam that arose from a saucepan where "right smart o' butter" and "sugar to tas'" were bubbling in toothsome harmony.

### MISPLACED PHILANTHROPY.

An Instance of Mistaken Kindness That Taught a Young Woman a Lesson.

A kind-hearted East side young woman who has some rather Quixotic notions had an experience the other evening that her intimate friends are still smiling about, reports the Milwaukee Sentinel. One of her pet theories is that it is a young woman's duty to give up her seat in a street car to any elderly man who appears to be fatigued, particularly if he is a workman.

About six o'clock one evening she boarded an Oakland avenue car after a hard afternoon's shopping and had hardly got comfortably seated in the last vacant seat when an old, slovenly-looking chap, with Hibernalian marks, shambling aboard. His appearance was so unimpressive that the young woman had about decided to abstain from putting her pet theory into practice when she noticed that he carried a tin dinner pail.

With a mental sigh, she spurred herself on to do her duty, and, rising, offered the ancient individual her seat, smiling benignantly as she did so. He seemed unable to comprehend the meaning at first, but finally settled into the seat which she had abandoned with a puzzled expression on his weather-beaten countenance, while she hung on a strap.

When she went out on the car platform to get off at Bellevue place the old codger, whom she had noticed eyeing her in a queer way during the trip, remarked to the conductor, with evident satisfaction and in a distinctly audible tone:

"Arrah, me boy, the old man ain't out of the running yet. Did ye see the mash I made on that purty little gal?"

Since then the young woman has been less demonstrative than usual in her expressions of sympathy for the oppressed laboring man.

### After the Dinner.

Host—Mr. Tenorwell, won't you favor us with a song?

Tenorwell—Sorry, Mr. Shouter, but I never can sing after a hearty meal. I'm like a mosquito; I do my singing before eating.—Boston Transcript.

## Between The Old Year And the New

By ELLI D. ASKE.

Fronting each to the other's thought, with the moon's face, sweet and thin.

A watch at the space of the window place, waiting the year to begin—

Waiting us usher the Old Year out and welcome the New Year in.

Heavy my soul with grief and pain—heavy, and bowed with tears.

Worn with the weight of sorrow's hand, not with the weight of years:

And 'twixt us many a thing of woe, many a thought of sin.

While the moon outside, like a pure-eyed bride, was waiting the year to begin—

Waiting us usher the Old Year out and welcome the New Year in.

My soul it spoke in the still dark—spoke, and I shrank and heard.

The chords of my being pulsed and leaped, affrighted like captive bird;

I heard, and I knew that such words were true—while the moon, sweet and thin.

With sad surprise in her tender eyes was waiting the year to begin—

Waiting us usher the Old Year out and welcome the New Year in.

And I plead with my soul: "Judge not—judge not!" and I prayed: "New Year, bring grace."

I fell on my knees in the hush and dark—

And I hid my face.

For out of the finite bounds of Time, from the realms of "the might have been,"

To sepulcher of the infinite past bearing mistakes and sin.

The Old Year stole as the church bells chimed—and the New Year entered in.

—Mary Clarke Huntington, in Good House-keeping.

## ANNIE'S CURLS

A NEW YEAR STORY

By ELLI D. ASKE.

"Oh, my darling could only have the wine! How hard it is to be so poor, so poor."

Annie heard her mother's words, although they were not intended for her to hear. She saw her brush away the tears from her eyes and then go back to her work.

"What did the doctor say, mother?" asked Teddy, in a weak voice; "did he say I will get well?"

Annie heard the reply: "He says that the fever is broken, and that all you have to do now is to get well."

"Oh, des whatev'er's handy," answered the old woman. "Sometimes I puts in er little cream, but yo' don't haf to do dat; des 'cordin' to wedder you's got any er not; an' er pinch o' spice an' er few drops o' perilla an' er dash o' brandy, ef Miss Jimmie's got any settin' around. De brandy's de bes', but dey ain't no spechul rule 'bout nothin'."

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to be able to make his New Year's and her mother's brighter than Christmas had been. As she wandered down the streets revolving these thoughts in her mind and wondering how she might get the necessary wine she passed many a gay scene.

Early evening had closed down on the city, and all the shops were aflame with light and brightness. Annie gazed wistfully at the pretty things in the great windows; she was but a little maid, and could not help wishing for pretty things for herself and for her mother and Teddy.

But the wine—she must not linger; she would only look in one more shop and then—then she would seek the great shop where wine was sold in bottles; surely the big, rosy-faced man whom she had often noticed standing in the doorway of his shop would listen to her story of poor Teddy and give her the wine.

So she stood before this last store—it was a jewelry store—and, oh, how beautiful the jewels looked—sapphires and rubies and diamonds—how they glittered. The sight was enough to fascinate older eyes than Annie's.

Presently something in one corner of the window caught her gaze—it wasn't a jewel, it was a switch of lovely hair, not one, but several, and below them in pretty, shallow, satin-lined boxes, were clusters of curls. A sudden thought came to Annie; she pressed her little hands together and held her breath, then paused a moment to gain courage, and passed resolutely into the great store. A kind-looking man came forward to meet her and said: "What can I do for you, little lady?"

"Do you buy hair?" she asked.

"Sometimes, little one; why do you ask?"

"Will you buy mine? See, I have plenty!" she answered, taking off her hat and shaking her curls down over her shoulders, and looking up with anxious eyes.

"But, my little girl, are your curls yours to sell?"

"Oh, yes, sir; if you only knew why I must sell them, I am sure you would buy them. Teddy is sick and he needs things, and mother—" and here she choked up so she could say no more.

"And you want to sell your beautiful hair to buy things for your sick brother; is that it, little one?"

"Yes, sir."

"I wouldn't take it, but—" "Please don't refuse me, sir; my hair will grow in again; it grows awful fast; see, it is below my waist!"

"It is beautiful, a very rare color, and so curly," said the man, stroking the rippling mass of shining hair.

"Mother's is just like mine, only it is a little faded here and there. You will take my hair, won't you? Please do; it will surely grow again, and my brother needs things so very, very much; the doctor says so!"

The man led her into a back room and himself cut the glossy locks, laying each curl carefully down. Then he called a man who wore a white apron and gave the little shorn head into his charge.

"I believe that you are prettier than before," the kind man said, when the hairdresser had finished. Then he laid a little roll of bills in the child's hand and bade her be careful not to lose it on her way home.

Annie hurried home. When she arrived mother was reading to Teddy, and Annie crept in like a little mouse. She removed her hat carefully, so as not to spoil the hairdresser's work, then dropped the bills in her mother's lap, with a "Merry Christmas and a Happy New Year, mamma!"

"Sick folks mustn't bother about these things, you know. Then she left the room, and Annie saw that she did so to hide the tears which were streaming down her worn face.

"I must do something; I wonder what it will be," murmured Annie to herself, and, crushing her hat down over her curls, she slipped into the street.

Annie thought constantly of wine for poor Teddy, and wondered if she summoned courage to beg a bottle whether anyone would be kind enough to give it to her for a poor sick boy, her only brother. She knew that sometimes grocers kept wine, especially around holiday time, and felt sure if they only knew how very, very much it was needed at home by her poor sick Teddy that some one of them would surely give her a bottle. Then there were other places where they sold nothing but wine and such stuff, for she had seen big windows full of the bottles, with pictures of great bunches of beautiful grapes standing behind them.

Annie wasn't a bold, forward child; she was timid, but brave and resolute; her love for her brother, at least, made her brave for the time; so she resolved in her heart to beg for the wine which the doctor said would bring back strength to Teddy. Christmas had come and gone, but Teddy was so ill with the fever that Annie thought nothing about the absence of the gifts usual to that happy day; but now Teddy was to grow better, and she did long

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"She's coming here day after tomorrow to see her curls in their satin-lined box; then if you will be here you can find out who she is," answered the jeweler.

Sure enough, Annie came to see her curls as they looked ready for sale; she wanted to see the box. While she was admiring it and telling about Teddy, and how the wine was doing him good, the stranger with the gentle eyes arrived. He talked to the little girl for awhile, then surprised the jeweler and little Annie by bursting into tears.

"They've told you about Uncle Luke, haven't they?" he asked.

"Oh, yes, often," replied Annie. "He is in Australia, where the bark falls off the trees and the leaves stay on, and where the birds have no wings, and everything is so queer!"

"But what if he came home?"

"Oh, he won't," she said; "mother has lost him completely."

"But he has come home. I am he."

Then there was what Annie called "a time."

That was how it happened that just as the doctor was praising Teddy's patience, and saying how the wine had helped him, there was a great flutter in the hall, and Annie bounced in, dragging a big man with kind eyes in a rough face by the hand.

"My curls found him. It is Uncle Luke, mother, and he has money enough to buy my curls back two or three times. I know, because he said so."

And then there was much more of "a time." And the doctor held Teddy's hand while Uncle Luke told about his long search for his sister, and mother, and how she had come home, and how she had found a letter to reach him. Then they talked about Annie's curls, and the doctor blew his nose furiously and dug at his eyes, and Annie heard him say: "Old idiot that I am! I guess I'll try to see about a way of getting wine when I prescribe it again for a boy whose mother has that frightened look in her eyes."

Annie tucked her little shorn head under the doctor's arm and whispered: "But you see how it was best, don't you? My curls found so much for us—they brought us an uncle. Just look at mother; don't she look happy? Isn't a good uncle the best New Year's present in all this world?"

"Yes, sir."

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## PITH AND POINT.

All Surprised.—Bessie—"I was surprised when Mr. Dashleigh asked me to marry him." Tessie—"Everybody else was."—Ohio State Journal.

A man has no more show in an argument when his wife and daughters are against him than a deaf man has at the telephone.—Acheson Globe.

The average man is always anxious to know the worst of his neighbor—probably because of the fact that misery loves company.—Chicago Daily News.

"Could you do the landlord in the 'Ladies of Lyons'?" asked the manager of a seedy actor. "Well, I should think I might; I have done a good many landlords."—London Tit-Bits.

Often Ben Executed.—"What's that the band just played?" "The 'Dead March.'" "Oh, I see. Was it any livelier before they murdered it?"—Philadelphia Evening Bulletin.

She—"Do you think my husband is progressive?" He—"I should say so! I saw him nodding in church to-day."

"What's that got to do with his being progressive?" "Why, he was moving a head, wasn't he?"—Yonkers Statesman.

A Warning to Girls.—A young woman at Garden City jerked her head back to keep from being kissed, and kissed her neck. She did not get wise either. It is in jerking warning to the girls not to jerk.—Hutchinson (Kan.) News.

A Stupid Traveler.—Gibson—"How stupid some folks are!" Hudson—"For instance?" Gibson—"I was sitting in the car last evening, and a man came along and asked: 'Is this seat taken?' And it was full of my bundles. The fellow must have been blind."—Boston Transcript.

## WRITERS' MANUSCRIPT.

Legal Questions Which Enter Into the Relations of Editor and Contributor.

When the young literary peddler begins to hawk his wares round the magazines and periodicals, the first thing that troubles him is the difficulty of preserving his manuscripts. Nowadays nearly all the magazines print notices, stating the conditions on which they will receive unsolicited contributions, and all contributors are absolutely bound by such conditions. In the absence of such a notice, however, says the Albany Law Journal, there is no obligation on editors to preserve contributions that have been sent unasked, and when such contributions are lost, even through the carelessness of the recipients, the law does not hold them liable. Some years ago an action was brought against the late Augustus Harris to recover the manuscript of a play that had been sent him by a contributor, and the court decided in favor of the contributor. The judge held that, as the author had chosen voluntarily to send the play, no duty of any kind was cast on Sir Augustus with regard to it. This statement of the law probably went a little too far, but the result of the action would have been the same unless the author had been able to prove positively that the loss occurred through willful negligence as distinguished from mere carelessness.

It is not the practice in general of magazine editors to alter or curtail the contributions that have been accepted by them. If an article is worth accepting at all it is accepted as it stands, and if the editor sees that he could make use of it in any other form he suggests the changes and lets the author make them himself. But sometimes it is found necessary in editorial offices to touch up or tone down, to expand or curtail, articles that have already been accepted, and then the interesting question arises: How far is such a practice permissible? Robert Barr's story, "The Mutable Many," first appeared as a serial in Tit-Bits under the title "At War with His Workers," a title to which, it is said, the author of the story strongly objected. If he had been so minded, could he have restrained the publication of the story under any title but his own? When Mr. Kipling wrote "The Light That Failed" for an American firm of publishers, an objection was taken to the somber ending of the story, and the author was obliged to write a more cheerful conclusion to suit American tastes. Supposing, however, that he had refused to do so, would the publishers have been entitled to commission another writer to alter the story in the way desired? These questions belong to the limitless region of unsolved legal problems, but the rule of law, in so far as it exists, may be taken to be as follows: In the case of signed articles, any alteration, curtailment or addition which may have the effect of injuring the credit or literary reputation of the author is not permissible, and can be prevented. But when the name of the author does not appear, as in the case of newspaper leaders and the like, the right of the editor to use the blue pencil seems to be unlimited.

Native Superstition. A curious story is told of native superstition in New Guinea which is causing the sacrifice of innumerable lives. It seems that whooping-cough was introduced by two white children and spread with frightful rapidity. It first swept the coasts and then ravaged the interior. As the natives had no idea of the cause of the disease, it was always compassed by an unknown enemy only discoverable through witchcraft, whenever a village is attacked with whooping-cough a sorcerer is consulted. The latter invariably designates another village or tribe as the culprit, and a midnight massacre of innocent persons follows.—N. Y. World.

Would Postpone No Longer. Jones—Why haven't you been around? You've been promising to call for more than a year. Come, now, say when you will come.

Johnson—Fact is, I'm so busy that I can't say when.

Jones—Nonsense! By the way, my daughter is going to take piano lessons; going to begin next week.

Johnson—I'll call next night.—Boston Transcript.